

FILM

WALKER ART CENTER

June 1977



Contempt (Le Mepris)

THE HOLLYWOOD BLACKLIST ERA (Continued from May)

2 June 8 pm **Force of Evil** (1948). A terse classic dealing with the numbers racket, especially notable for its powerful dialogue. Written and directed by Abraham Polonsky, later blacklisted, who made his next film in 1969. Starring John Garfield, Hollywood's "Golden Boy," who also fell victim to the House Un-American Activities Committee's investigation. 86 minutes.

9 June 8 pm **My Son John** (1952). Full of muddled paranoia; the ultimate anti-Red film. An all-American family headed by Dean Jagger and Helen Hayes has three sons, two of them paragons of dogmatic virtue, while the youngest is an intellectual who has fallen prey to leftist beliefs. He is shot at the Lincoln Monument and leaves behind a confession which equates political curiosity to drug addiction. Written and directed by Leo McCarey (a friendly witness in 1947), with Robert Walker. 90 minutes.

11 June 8 pm **Red Nightmare** (1957). The infamous U.S. propaganda short, narrated by Jack Webb, in which the citizens of Anytown U.S.A. awake to find "commie" tanks outside their windows. 30 minutes. **The Conspirator** (1950). A curious attempt at reactionary topicality. Elizabeth Taylor (in her first adult role) is the young wife who finds out her husband (Robert Taylor) is a Soviet spy. Ideological melodrama at its funniest. Directed by Victor Saville. 88 minutes. **\$1.50 (Members \$1.00)**

THE AVANT GARDE CINEMA

This month's series opens with the **Super-8 Films of Stan Brakhage**, made in 1976 and, with the exception of the two-minute **Gift**, his first works in this medium. (He has made 31 films, called **SONGS**, in Standard-8.) The Art Center is showing these ten films in two programs.

7 June 8 pm **Gadflies; sketches; Window; Trio; Rembrandt, Etc., and Jane**. Total running time: 57 minutes.

14 June 8 pm **Highs; Airs; Desert; Absence; The Dream—N.Y.C.—The Return—The Flower**. Total running time: 80 minutes.

21 June 8 pm **Local Color** (1976). Directed by Mark Rappaport. The title is only one of the many deceits in this mightily idiosyncratic, fiercely ironic film. The color is striking black and white, and the locale is about as local as everyone's "magnificent obsessions"—which is to say, it is pretty well universal. It takes considerable daring (perhaps even recklessness) to bring high artifice to subjects such as love, fixation, and death; but in this scrutinizing of not-so-casual relations, the stylistic adventure succeeds. 116 minutes.

28 June 8 pm **Contempt (Le Mepris, 1963)**. Directed by Jean-Luc Godard. With Brigitte Bardot, Michel Piccoli, Jack Palance and Fritz Lang. Shot in color in Rome and Capri, **Contempt** is Godard's film about the movie industry in which the inexorable mechanisms of tragedy grow out of a minimal incident (a misunderstanding). 100 minutes. **\$2.00 (Members \$1.50)**

Note: All films are in WAC Auditorium unless otherwise stated.

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Daguerreotypes

FESTIVAL OF WOMEN'S FILMS

In the Fall of 1976, the Second International Festival of Women's Films was held in New York. In addition to the screenings of feature, documentary, animated and experimental films, panel discussions and workshops were given in which theoretical issues (Is there a female aesthetic?) and practical problems (How can women gain access to the media?) were discussed and, often, hotly debated. Although final resolutions to these issues remain to be found and the output of women directors is still relatively small, it is clear that women are emerging as an important force in international commercial cinema. In recognition and celebration of this fact, the Art Center is presenting a series of feature films directed by women (with the one exception of *The White Wall*, directed by Stig Bjorkman, which is included here because of its subject matter and the performance of Harriet Andersson) from France, Hungary, Norway and the U.S.S.R. The series was arranged with the cooperation of Kristina Nordstrom and Leah Laiman, organizers of the Second International Festival of Women's Films. All films have English subtitles.

5 June 8 pm *Wives* (1975, Norway). Directed by Anja Breien. Unlike other contemporary Norwegian films shown recently at the Art Center, this is a delightfully upbeat film made in response to John Cassavetes' *Husbands* that forever lays to rest the myth of camaraderie and "bonding" as a male prerogative. Three ex-classmates meet at a school reunion and, on seeming impulse, take off on a spree leaving behind jobs, husbands and children. 84 minutes.

12 June 8 pm *Daguerreotypes* (1975, France). Directed by Agnes Varda. A poignant documentary about the Parisian shopkeepers who live and work on the Rue Daguerre where Varda has lived for many years. Vincent Canby, in *The New York Times*, described the film as "both a demonstration of the possibilities of the cinema verite (when the filmmaker doesn't impose too strict a discipline on the material) and a series of graphic portraits of particular people going about the business of their lives." 80 minutes.

16 June 8 pm *Nathalie Granger* (1972, France). Directed and written by Marguerite Duras. With Lucia Bose, Jeanne Moreau and Gerard Depardieu. The film shows a day in the lives of two women, two children and an itinerant washing machine salesman. Duras combines precise visual details and enigmatic verbal exchange to shape a portrait of a bourgeois woman's paralysis and rage. 83 minutes.

19 June 8 pm *Aloise* (1974, France). Directed by Liliane de Kermadec. With Isabelle Huppert and Delphine Seyrig. The true and tragic story of a sensitive young woman who has a nervous breakdown at the start of World War I and remains in an insane asylum for the rest of her life. After forty years of despair, she reconstructs a world for herself by creating a series of remarkable paintings which capture the attention of the art world. 117 minutes.

23 June 8 pm *The White Wall* (1975, Sweden). Directed by Stig Bjorkman. With Harriet Andersson. Andersson plays a divorced housewife who follows a desperate quest for contact—sleeping with strangers, pursuing her ex-husband, job hunting and reaching out to friends. An insightful study of a woman in transition. 80 minutes.

26 June 8 pm *Riddance* (1973, Hungary). Directed by Marta Meszaros. A tale of star-crossed lovers behind the Iron Curtain. A young working woman from a lower class family tries to impress her new boyfriend by pretending to be a university student. When she finally admits her lack of education, he insists on perpetuating the lie for the sake of his family. 84 minutes.

30 June 8 pm *Jamilya* (1961, U.S.S.R.). Directed by Irina Poplavskaya. This spectacularly photographed film tells the story of peasant lovers through the eyes of a young child. While her husband is away at the front, Jamilya, a vibrant, free-spirited young woman, falls in love with Daniyar, a moody disabled veteran. Their idyllic romance, recorded in the primitive drawings of her young brother-in-law, is threatened by the return of her husband. The glorious scenery and poetic imagery give the film a mythic quality. 81 minutes.

\$2.00 (Members \$1.50)

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